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ABSTRACT

Educational objectives and course outlines for beginning, intermediate, and advanced chess instruction in elementary and secondary schools are provided. Objectives are that students will develop analytical, synthetic, and decision-making skills, learn to engage in thorough chess research that will enhance their ability to do any research, and gain insights into the nature of competition. Each course outline is based on instruction 2 days a week for 18 weeks and is divided into 4 parts. At the beginning level students learn chess rules, the notation system, the stages of the chess game, and chess vocabulary. The intermediate level continues with chess rules and stages of the game and introduces approaches and strategies. The advanced class focuses on principles of chess, speed chess, Nimzovich's system of chess, and the Soviet school's interpretation of time, space, position, and force. Each outline lists materials and resources, suggested evaluation methods, and enrichment ideas and projects. The course can be offered as an elective as is especially effective in teaching remedial reading. (KC)

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HOW TO TEACH CHESS IN THE PUBLIC SCHOOLS:

A COURSE OUTLINE

BY BERNARD SCHMIDT, PH.D.

UNITED STATES CHESS FEDERATION EXPERT

SUPPLEMENTS BY ESCO YANCEY, M.A.

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TO MY BELOVED WIFE JOAN

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INTRODUCTION

In "Chess Makes Kids Smarter," published in the November 1982 edition of Chess Life, Dr. Gerard Dullea stated that educators now "have scientific support for what we have known all along--chess makes kids smarter!" Referring to a thorough doctoral dissertation project by a Belgian, Johan Christian, entitled "Chess and Cognitive Development," Dullea asserted that it is time that chess be taken seriously as an educational activity. Certainly it is time for chess-playing educators to show that chess is not only a valid educational tool, but can be used to solve educational problems which were heretofore considered insoluble.

By teaching students with reading problems to play chess, read chess notation, and, finally, to read simple annotations of master games, the teacher formulates a remedial reading program, which is often far more effective than any conventional counterpart. Chess notation is simpler to read than ordinary printed language; it serves admirably to help students with reading problems bridge the gap between semi-literacy and full reading prowess. Of course, the benefits in literacy which the student earns by learning chess, chess notation, and reading manifest themselves in intellectual growth. In 1972 I used chess in a remedial reading program in Macbee High School in Macbee, South Carolina; chess showed its potential as a weapon in the fight against illiteracy quite clearly in those interesting classes. Many of those students who learned to play chess improved both their reading skills and self-concepts and managed to enjoy some of the long hours which they spent in school.

Chess is a valid educational endeavor for students other than those who have reading problems; it leads to a conceptual, research, and sporting frame of mind and accelerates the maturation process. Besides serving as a point of confluence for the student's recreational and academic needs, chess develops creativity, concentration, and fighting spirit. For those who see growth as the increasing ability to solve problems, chess offers a fine training ground for facing reality; every move changes the position and sets new problems for the player to solve.

So the tendency of chess to develop skills which may be used to deal with the complexities of life make it a valuable tool for learning. Chess needs to be an elective in the public school curriculum. A relative of both the academic and recreational subjects, it develops abilities which are transferable, developmental, and fundamentally sound; they will help the student to solve the problems he will face in his academic, social, and business worlds.

However, like many disciplines, chess must be advertised, preached, and sold to the public. On those who believe in the educational value of chess falls the responsibility of converting those who are ignorant of its educational possibilities. Somewhere in its history each subject has been popularized. When the basic worth of a subject is not obvious, as with philosophy, music, or chess, teachers and administrators must have the insight to see that the addition of the subject to the curriculum will enhance its strength. Ultimately, educators must have the courage to see if their conviction that the subject is valuable and communicable is correct.

Only by having the courage to put their convictions into action will chess-playing educators and their supporters show that chess is a worthy addendum to the public school program.

In July 1982, with the encouragement of Dr. Walter Marks, Superintendent of Schools for Wake County, under the supervision of Helen Collier, Director of Curriculum, and Escc Yancey, Assistant Principal for Carroll Junior High School and United States Chess Federation Expert, I wrote the narrative for a chess curriculum; Esco wrote the supplementary material. This is our attempt to bring chess into the public schools. The tri-partite classroom guide was originally constructed to help junior high school teachers, but it is already being used in elementary schools and can easily be adapted to high schools.

If all of us, chess writers and teachers both in and beyond Wake County, do not fail, then the students will achieve three long-range goals. They will:

1. develop analytical, synthetic, and decision-making skills which they can transfer to real life,
2. learn to engage in deep and thorough chess research which will help them build their confidence in their ability to do academic research,
3. gain insights into the nature of competition which will help them in any competitive endeavor.

As the students learn the intellectual, aesthetic, and sporting obligations of the chess player, their insights will help them to grow. Character is

built through intelligent obligation; in the face of fierce enemy opposition, the continuing obligation to find the best move which chess places on the students must force them to increasingly higher levels of accomplishment. However, the students will learn efficiently only if their teachers are dedicated to the study and comprehension of chess. The teachers must help the students by improving their own games. Then the informed will lead the interested to new thresholds of satisfaction, skill, and knowledge.

INTRODUCTORY CHESS

(18 WEEKS, 2 DAYS PER WEEK)

OBJECTIVES:

1. Students will learn the rules and how to move the pieces in chess. They will show their knowledge by setting up a board and playing a complete game.
2. Students will learn to distinguish "strong" from "weak" moves; they will pinpoint the winning and losing moves from their games.
3. Students will learn the primary tactical motifs: combination, pin, knight fork, discovered attack, discovered check, and double check. They will point out each one of these themes in post-play analysis of their games.
4. Students will learn how to develop the pieces and conduct the opening, middle, and end of the games as separate but interlocking components. They will demonstrate this in post-play analysis.
5. The students will learn to read and write chess notation, and will gain some familiarity with chess literature and master games. They will demonstrate their knowledge by explicating master games before their peers.
6. Students will begin to understand the intense, but artistic nature of the chess struggle.

HIGHLIGHT OUTLINE

- I. Chess Rules
 - A. Setting up Board
 - B. Movement of Pieces
 - C. Development
 - D. Objective of Game
- II. Notation System
 - A. Algebraic
 - B. English
- III. Stages of Chess Game
 - A. Opening
 - B. Middle
 - C. Ending
- IV. Chess Vocabulary
 - A. Castling
 - B. Combinations
 - C. Planning

WEEK 1:

The first week of the course will be devoted to teaching beginners the way the pieces move and the rules of the game. Any reasonably qualified instructor can teach the rudiments of chess, but a few pointers may be helpful. It is probably best to teach the way the knights move after teaching the moves of the other pieces; the knight is the only piece to jump over other pieces and the only piece to move in two directions in one sequence. So the knight moves are the most difficult to learn and teach. One helpful exercise calls for the student to move the knight in consecutive leaps from his original square to the other side of the board and then back to his original square. The student should do this as quickly as possible, but it should be fun and not toil. The bishop, rook, and queen moves are not difficult to teach. The instructor may point out that all of these pieces can travel until they are blocked by another unit; any enemy unit may be removed by capture, in which case the capturing piece moves onto the square which was previously occupied by the enemy. The pawn is the only unit which captures differently (diagonally) than the way it moves (forward) and does not move backward. En passant is a confusing pawn move, which the instructor should teach after the more obvious pawn moves. The bishops are the only pieces which stay on one color throughout the game; later on this simple idea will help to develop the theory of weak-color complexes.

WEEK 2:

In the second week of the course, the teacher will continue to show the students the correct way for them to move the pieces and follow the rules.

After the class has discussed check, checkmate, castling, and the other moves and rules of chess, the instructor should help the students to find suitable opponents and to play practice games. Whether or not the students need to be reminded of some of the moves or rules, they should be encouraged to practice in this second week. It is a great mistake for the instructor to unnecessarily dwell on teaching the moves and rules. By prolonging the initial phase of training, the hesitant instructor may destroy the blitzkrieg atmosphere of the class, in which students surge forward and make startling advances in their playing skills and knowledge of the game.

WEEK 3:

The students will now begin to determine in earnest if their moves are qualitatively sound. Whereas in the first and second weeks of the course the class monitored students' moves primarily for legality, it will now consider their ability to meet the needs of the position. Although the analytical powers of the students will be in a primitive stage, already they must be encouraged to try to find and make the best move each time.

WEEK 4:

The instructor must point out that a strong move has certain attributes. When the student moves a piece to a new square, he should notice an increase in its mobility. The piece should now control more vital squares and make a greater contribution to the harmony of his position than it did on its previous square. Also, the new placement should disrupt the opponent's lines of communication by threats of penetration of his position or capture of his pieces. The more the student makes a move which contains a threat

which cannot be ignored, which must be defended, the more he will force his opponent to make passive defensive maneuvers which are reactive rather than active. Thus, aggressive driving moves confer the reward of the initiative on the student who can outplay his opponent.

WEEK 5:

In this stage of the course, the student must begin to learn to recognize and avoid weaknesses. Thus, positional awareness begins at an early stage of training, but this is not only unavoidable but beneficial to the student. He begins immediately to study the rudiments of pawn structure, king safety, and even end game theory. The instructor must, of course, continually augment his own chess culture, or theoretical background, so that he can lead the student into the world of chess theory. In the public schools, a good deal of the time, the untrained lead the untrained, and the mass of chess theory is unknown to both instructor and student. Not only does this ignorance retard the blitzkrieg process in chess progress and minimize the number of flashes of insight or chess epiphanies, but it retards the process by which educational skills learned in chess are transferred to other fields of study and endeavor. The instructor must study to teach the course well.

WEEK 6:

The students must learn that if they suffer losses in material with no compensation in increased mobility or attacking chances, an experienced opponent will force them to exchange pieces until they have no forces left with which to carry on the fight. In chess, any diminution in mobility or material must be compensated; if the students lose material they must gain mobility, and

If they suffer the pains of a cramped position, they must maintain chances to break the bind and obtain freedom. This concept of compensation explains why motiveless exchanges are usually bad; they trade an active piece for what is often a less active piece and thus tend to promote the development of the enemy position.

WEEK 7:

At this point in the course, the instructor should teach the class how to read and write chess notation, which is a form of simple shorthand, and which the student can learn in one sitting. As with most components of the chess instruction, it is a mistake to belabor teaching the notation; blitz-kreig tactics excite, ponderous methods bore, and the occasional student who has difficulty can learn at his own pace with help from a friend. By studying whole master games, which are available in Dover paperbacks, the student will see how the world's greatest chess players conduct a game in the opening, middle, and end game, and how they construct combinations from various positions. The single best game collection is The Praxis of My System by A. Nimzovich, but beginners may need to study the simpler Marshall's Best Games of Chess.

WEEK 8:

The deadliest weapon in the chess player's arsenal is the combination, a series of forcing moves which result in a drastic, sometimes decisive, change in the strategic or material balance of a position. The student may learn to calculate deeply; he need only become thoroughly familiar with the standard combinative motifs to construct combinations. Thus, the student will master

the art of combinative play by playing through combinations taken from actual games. The student should not study composed problems which are, in fact, extremely difficult and primarily of interest to problem lovers rather than practical players. Composed problems contain many beautiful and even useful ideas, but, for the frustration they breed, due to their esoteric difficulty, they should be considered an inefficient tool for beginners to use for study.

WEEK 9:

The pin or "attack on a piece which screens a second piece from attack" (Reinfeld, Fred. 1001 Brilliant Chess Sacrifices and Combinations. Bell, 1955, p. 12), is the combinative motif which the student will most often use. When numerous units attack a pinned piece, it will finally be captured in a way that will cause multiple weaknesses in surrounding squares; the square on which the pinned piece is attacked serves as a focal point for weakness. Thus, in the neighborhood of the king, the attacker may put pressure on the pinned piece with disastrous results for the defender. Generally, the student should learn to break pins immediately.

WEEK 10:

The knight fork, in which the knight attacks two enemy units simultaneously, is a common, attractive tactical weapon and is a form of the double attack in which the attacker threatens two squares at once with deadly effect. In the discovered attack, "a unit moves off a line in order to 'discover' (actually uncover) an attack by one of its colleagues" (Reinfeld, p. 64). Discovered check occurs when a piece attacks an enemy unit, and, by leaving

its previous square, it allows a piece behind it to check the enemy king. Since the king must defend against the check, the first attacking piece has time to capture material without peril of recapture. Double check, in which a unit both uncovers a unit which checks a king and gives check itself, is a strong weapon in a checkmating attack, since the king must flee the square it occupies and cannot block the simultaneous checks.

WEEK 11:

Many of the great chess masters encourage novices to concentrate on the end game when they begin to study chess. However, no chess player ever won an end game who did not survive the opening, and, in this eleventh week of the course, the class will begin at the beginning: the opening.

To consistently construct a comfortable position and to avoid the demoralization of continually losing in the opening, the student needs to know and to follow certain principles. He should not move the same piece twice in the opening, unless he can inflict severe damage on his opponent. By following this rule, the student will harmoniously bring the pieces in his army out of their barracks and onto the battlefield. The process of bringing out the pieces quickly and posting them on active squares is called "development," and it does not stop until the back rank is cleared, the king is safely castled, and the rooks are connected and placed on open files.

WEEK 12:

The class will continue to study opening play and methods of development. The student who smoothly completes his development will stand ready to

thwart enemy attacks and successfully penetrate the enemy camp. He will not compromise his position by attacking the enemy before his development is complete, because premature attacks with insufficient forces are usually refuted. Thus the four-move or "fool's" mate is only a dangerous weapon against the fool. This superficial attack will sometimes succeed against weak opposition, but the student who uses it will pay a heavy price, for his grasp of strategic play will lag behind that of his cohorts who are playing sounder, deeper chess. In chess, as in any sport, as one trains so will one play; superficial training in practice games will lead to superficial play in tournament games.

WEEK 13:

The class will study the middle game in the thirteenth week of the course, but, no matter what phase of the game the students scrutinize, the instructor will constantly show whole master games to illustrate his points and emphasize the fact that the opening, middle, and end game are integral parts of the whole. Outside the class, if the students want to study chess, they should not force themselves to read beginners' textbooks, which will usually fail to fire their imaginations; annotated game collections are the most interesting books for new players, and R. M. Coles' Dynamic Chess, which traces the history of modern opening theory with complete games, is one of the best. The students should replay those master games which illustrate how the openings which they play must be handled. If the students find that numerous long annotations hinder rather than help their understanding of play, they may skip the notes at their pleasure.

WEEK 14:

To study the middle game, the students must examine the problem of pawn structure. They must learn that doubled pawns, isolated pawns, and hanging pawns (the latter are abreast but have no diagonal protection from neighboring pawns) are weak and, therefore, subject to blockade and attack by pieces. Only in special cases, such as when they deflect pieces from vital central squares, are such pawns strong. To augment their attacking chances on a given area of the board, the students must learn to exchange pawns to open lines for their pieces. Conversely, they must learn to avoid too many pawn exchanges and to keep the files and diagonals closed in the areas in which the opponent threatens to attack. The king's castled position is extremely sensitive to open lines and pawn weaknesses which may allow lethal penetrations.

WEEK 15:

In this fifteenth week, the students must learn how the pawn structure affects piece activity. Knights favor closed positions, or positions which have strong outpost squares from which they can observe the enemy position free from the threat of attack by enemy pawns. Bishops need open diagonals to fulfill their potential for long-range effectiveness. Rooks need open ranks and files and should normally only be developed after the minor pieces. The powerful, valuable queen also should stay home until it is clear that she will not be easily attacked by a less valuable enemy piece.

WEEK 16:

Although most beginners attempt to force wins by direct mating attacks, the student has at his disposal another method of forcing his opponent's capitulation. The checkmate automatically ends the game, but, as the students become more sophisticated, they will learn to resign hopeless positions. Thus, the secondary method of forcing a win, transposing to won end games, becomes a very desirable goal for the aspiring young chess player; he learns to gain a material advantage in the middle game and then trade off his opponent's remaining pieces, so that his extra material wins the enemy pawns with little resistance. When the student's own unopposed pawns make new queens, he is ready to force an easy mate or accept resignation.

WEEK 17:

In the penultimate week of the course, the students will study end game technique, which is usually far more sophisticated than the crude process described above. The students will see that, in positions with reduced material, the king need not hide behind his pawns, but may come forth to attack enemy pawns and help his own pawns to break through the enemy position to make new queens. The students will see the enhanced value of their passed pawns, which must forever be guarded by enemy pieces. When the students drive off the enemy guards, their pawns will surge forward to make queens.

WEEK 18:

Yuri Averbakh's Chess Endings: Essential Knowledge (Pergamon, 1966) is one of the best manuals for studying the end game. However, Reuben Fine's

classic Basic Chess Endings (McKay, 1941) is still one of the definitive works on the endings, and the 15 rules for the end game (Fine, p. 573) contain valuable tips for the beginning student:

1. Doubled, isolated and blockaded pawns are weak: avoid them!
2. Passed pawns should be advanced as rapidly as possible.
3. If you are one or two pawns ahead, exchange pieces but not pawns.
4. If you are one or two pawns behind, exchange pawns but not pieces.
5. If you have an advantage, do not leave all the pawns on one side.
6. If you are one pawn ahead, in 90 cases out of 100 the game is drawn if there are pawns on only one side of the board.
7. The easiest endings to win are pure pawn endings.
8. The easiest endings to draw are those with bishops of opposite colors.
9. The king is a strong piece: use it!
10. Do not place your pawns on the color of your bishop.
11. Bishops are better than knights in all except blocked pawn positions.
12. Two bishops vs. bishop and knight constitute a tangible advantage.
13. Passed pawns should be blockaded by the king; the only piece which is not harmed by watching a pawn is the knight.
14. A rook on the seventh rank is sufficient compensation for a pawn.
15. Rooks belong behind passed pawns.

The student must regard any rule as a guidepost, not dogma or revelation, and Fine's rules allow many exceptions. Many a strong player has advanced passed pawns prematurely (see rule 2), only to see them cut down by enemy defenders. If the student places his pawns on the squares which are not the same color as his bishop (rule 10), he must make sure the pawns are not susceptible to

enemy attack, for his bishop cannot defend them. Rule 10 may be nullified by numerous positional or tactical variables. Rule 15 is particularly negotiable because if the proponent's passed pawn is blockaded, he must use his rook to penetrate the enemy position.

MATERIALS AND RESOURCES IN ORDER OF THEIR USE IN THE COURSE:

Keen receptive minds.

Clearly seen, large tournament-pattern chess sets with approximately 3 1/2 inch kings and appropriate boards.

Tournament boards normally have green squares because this color is less likely to glare than black.

Nimzovich, A. The Praxis of My System. Dover, 1962.

Marshall, Frank. Marshall's Best Games of Chess. Dover, 1962.

Xerox copy of the game Janowski-Marshall (p. 141 of Marshall).

Reinfeld, Fred. 1001 Brilliant Chess Sacrifices and Combinations. Ball, 1965.

Xerox of p. 13 (problems) and p. 199 (solutions) of Reinfeld.

Xerox of p. 32 (problems) and p. 204 (solutions) of Reinfeld.

Coles, R. N. Dynamic Chess. Dover, 1956.

Averbakh's Chess Endings: Essential Knowledge. Pergamon, 1966.

Fine, Reuben. Basic Chess Endings. McKay, 1941.

SUGGESTED EVALUATION:

1. Class championship tournament.
2. Review of the individual's results in his school chess league and junior high school championship.

3. Review of student's results at the local chess club.
4. Analysis of a sample of the student's games.

ENRICHMENT IDEAS AND PROJECTS:

1. For this the teacher should see the narrative in the text.
2. Membership in the United States Chess Federation and the state chess association, as well as play in the local rated tournaments and the national junior high school championship, are demanding but valid enrichment projects.

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INTERMEDIATE CHESS

(18 WEEKS, 2 DAYS PER WEEK)

OBJECTIVES:

1. The student will review the basic strategic concepts, principles, and notation systems.
2. The student will be able to explain correctly the meaning of: draw by three-fold repetition, touch-move, castling, en passant, development, tempo, control of space, checkmate, and king's-field attack.
3. The student will be able to discuss Siegbert Tarrasch's classical principles of chess by studying Reinfeld's exposition of them in Tarrasch's Best Games of Chess.
4. The student will learn the primary tactical motifs: combination, pin, knight fork, discovered attack, discovered check, and double check.
5. The student will learn speed chess by playing at least one speed game each class period.
6. The course will give students the opportunity to select and study specialized defenses and offenses.
7. The course will cover the importance of attack and sacrifice as winning concepts.
8. The students will begin to understand the intensive artistic, scholarly, and combative nature of the chess struggle.

HIGHLIGHT OUTLINE

- I. Chess Rules
 - A. Development
 - B. Planning
 - C. King Safety
- II. Stages of the Game
 - A. Opening
 - B. Middle
 - C. Ending
- III. Approaches
 - A. Classical
 - B. Hyper-modern
- IV. Strategy
 - A. Attack
 - B. Tactical Motifs
 - C. Positional Build-ups
 - D. Sacrifices

WEEK 1:

In the first week of the course, the class will review the rules and the basic moves of chess. Each student must understand such basics as draw by three-fold repetition, touch-move, castling, and en passant. The class will also review the fundamentals of chess strategy. These will include the proper method of developing the pieces in the opening, keeping the pieces active in the middle game, and forcing a passed pawn while restraining enemy pawns in the end game.

WEEK 2:

In the second week, the instructor will emphasize the importance of king safety. Normally, the king must be transferred to the safety of the corner of the board through castling either on the queen or king's side. Since the king may not castle through check, the student must castle before files or diagonals open in the center, through which the opponent may attack (check or checkmate) the king. Also, the student must avoid moving the pawns forward which protect his king, as this would create weak squares in the king's field and provide avenues of entry for the enemy pieces. Whatever the student must prevent in his own camp, he must provoke in the camp of his enemy.

WEEK 3:

The instructor will show the class the value of the tempo (each given move). If a piece is placed so that it may be driven to a bad square, while the attacking unit gains a good square in the act of driving, then

the player controlling the attacking unit has won time or a "tempo." After his opponent's retreat, it is again his move, and so the win of a tempo confers initiative.

WEEK 4:

The class will study the relationship of control of space to the activity of the pieces. The student must control as much of the board as possible, so that his pieces will be able to travel effectively where they are needed. On the central squares, the pieces are most active; they should only be maneuvered to the flanks when the position dictates such a diversion. Thus, on king-rook three, the king's knight covers only four squares; on the more central king-bishop three, it covers eight.

WEEK 5:

In this fifth week of the course, the class will emphasize the fact that the object of the game of chess is to checkmate the king. Unless the final attack against the king comes in the end game, which constitutes a separate, rather esoteric division of play, the student will often seek to win by a direct onslaught against the enemy king position. He will mass his pieces against the enemy king formation, weaken the pawns and squares which surround it, and finally put the enemy king in a "mating net," an area in which it cannot escape the checks which will finally lead to mate.

WEEK 6:

Through his study of the attack on the king's field, the student will gain valuable background in the lore of piece activity. He will see that rooks

operate best on open files, that rooks can penetrate the enemy position if no enemy rook opposes their path of entry, that a knight posted near the enemy king constantly threatens to cooperate with his fellow pieces in a strong attack, and that a pawn exchange near his king may well expose it to pressure from enemy pieces.

WEEK 7:

In this seventh week of the course, the student will see the long-range power of the bishops, which can reach out from their knight-two or bishop-two squares to probe the vulnerable knight-two or rook-two squares in the enemy king's field. Also, the continuing survey of king's side attacking possibilities will reveal the important strategic concept of weak-color complexes. If the pawns in the enemy king's field are on white, the vulnerable black squares must have defenders; if the attacker has his black bishop and the defender does not, the attacker's queen, supported by the strong black-squared bishop, may use the black squares to checkmate the enemy king. The students will study sample games, under the instructor's guidance in the class, but also at home, to see the many creative ways in which masters have demolished the enemy king position. Those students who did not learn to read chess notation in the introductory course will learn in the seventh week.

WEEK 8:

In the eighth week of the course, the class will study the classical principles of chess, as they were developed in the games of their greatest exponent, Siegbert Tarrasch. Distrust for constricted positions and the

related concept of the need for mobility at all costs were: Tarrasch's primary tenets, and from these were born his defense to the queen's gambit, in which black accepts an isolated queen's pawn for a mobile deployment of his forces. The student will see that from mobile positions he can easily create reasonable plans, whereas in constricted positions he may choose flawed maneuvers or miscalculate combinations (a series of forced moves which normally have a decisive effect on the outcome of the game). The player with the best mobility usually enjoys a space advantage, which, in turn, allows him to force his opponent to defend against various threats. Thus, a mobile, flexible position normally leads to attacking chances and a general initiative.

WEEK 9:

Tarrasch exemplifies the problem of dogma; most rules allow exceptions. The classical idea is that a knight should not be posted on the edge of the board where it lacks mobility; the Russians have shown that certain positions call for this type of knight sortie. The classical school demanded immediate occupation of the central squares by pawns; modern players know that early pawn advances may lead to a collapse of the units in the center. Tarrasch's rules must be interpreted as they suit the needs of a given position, but his statements that "chess is a form of intellectual productiveness" and that "Chess, like love, like music, has the power to make men happy" (Tarrasch's Best Games of Chess. Ed. Fred Reinfeld. Dover, 1960. xlx) need not yield to any exception.

From this ninth week to the end of the course (it may be considerably sooner but not later), the instructor should try to set aside time for the students to play some practice games in class. The students must practice, and the instructor must watch them to evaluate the effects of their training.

WEEK 10:

The class will now systematically study tactical motifs. Positional build-ups normally lead to tactical explosions. The student must learn to calculate accurately if he wants to convert his advantages and good tactics, accurate calculations, are essential for turning these advantages into checkmate. If the student has not mastered tactical play, he will be plagued by blunders and will spoil many of his superior positions.

WEEK 11:

The constant, demanding practice, which the student will obtain from speed chess will improve his tactics, and, at this stage of the course, he may be ready to play with the clock set for five, seven, or ten minutes for each side. Nevertheless, the student must study his tactics from chess literature, and books like Reinfeld's 1001 Sacrifices and Combinations (Bell, 1955) will be essential to help him. Speed chess is an exercise which improves opening, middle, and end game skills, and also sharpens tactics, but is never totally effective unless it is reinforced by constant study.

WEEK 12:

The most important tactical maneuver is the pin, or "attack on a piece which screens a second piece from attack" (Reinfeld, p. 13). The opponent

must break the pin by (1) attacking the pinning piece, (2) inserting a blocking unit between the pinned unit and the vital unit hiding behind it, or (3) simply moving the vital piece away from the pin. When a piece is pinned against the king, it cannot move because then the king will be in check. The student must learn to break pins quickly or his opponent will attack the pinned piece, until his position crumbles.

WEEK 13:

The knight fork, in which the knight attacks two pieces simultaneously, is a common but explosive tactical weapon. The fork is a specific form of double attack, in which a piece attacks two units, winning one while the other retreats. Discovered attack, discovered check, and double check are other important tactical ideas. In the first two, a unit moves and the unit behind it attacks an enemy piece or the enemy king. There is no time to answer the threats. In double check, the proponent moves a piece, and it and the one behind it both check the enemy king. The X-ray attack occurs when a unit attacks an enemy unit to capture what is behind. This latter maneuver does not necessarily involve a check.

WEEK 14:

Positional maneuvers lead to tactical breakthroughs in a chess struggle. The normal weapon in the breakthrough is the sacrifice, by which the proponent gives up material to shatter the continuity in the enemy position. In The Art of Sacrifice (David McKay, no date) Rudolf Spielmann describes various types of sacrifices; three of these will be of particular interest to the student:

- (1) preventive (or anti-castling) sacrifice
- (2) king's-field sacrifice
- (3) king-hunt sacrifice

The first prevents the opponent from castling and forces him to leave his king in the center where it is accessible to attack. The second describes a maneuver in which the proponent moves an unprotected piece into the enemy position; when that piece is captured the enemy king's position is shattered and the king is exposed to attack. The king-hunt sacrifice not only breaks the king's sanctuary, but allows the attacker to drive him to the open areas of the board, where he is encircled and checkmated.

WEEK 15:

Gambits are opening sacrifices designed to lead to an advantage in development. These must be met with care, but a well-conceived declining variation or a system of acceptance which calls for returning the proffered material at the correct time will allow the student to successfully defend against gambits. The strong queen's gambit is not a true gambit, as white's sacrificed pawn can be regained immediately. Counter-gambits, or gambits played by black, are often played to destroy white's initiative, and, if they lead only to equality, then they have achieved a satisfactory result from the black point of view. The best of these are the Marshall and Benko counter gambits.

WEEK 16:

During the sixteenth week of the course, the class will conclude its study of the sacrifice.

The student must never forget that the sacrifice is normally the culmination of much intricate, difficult maneuvering. Sacrifices must usually be calculated with great accuracy if they are to force the win. One of the "best" ways to lose a chess game is by offering a sacrifice that is easily refuted; too often the opponent will find the refutation.

WEEK 17:

By this penultimate week of the course, the student will ideally be a member of the city chess league, city chess club, and the United States Chess Federation. Practically speaking, if he joins at least two of these organizations he will accrue a formidable chess background. The student also should be studying master games at home, many of which begin with the opening which he plays in his own games. The student will do research in opening manuals when the openings which he plays do not give him a satisfactory game.

By now the student's game should give the onlooker the impression of a harmonious or integrated entity in the Gestalt sense, "a total organism functioning as a whole, rather than an entity split into dichotomies" or various parts (Simkin, James. "An Introduction to Gestalt Therapy." The Live Classroom, Ed. George Brown: Viking, 1975, p. 36). The opening should flow into a middle game in which the student has a secure, flexible position from which he can maneuver for attack. When he has the opportunity to transpose into a winning ending, he must reduce the number of pieces and know how to win. Setbacks are inevitable, but the student's play should show steady progress and aggressive, consistent winning technique.

WEEK 18:

The students will study the relationship of pawn positions to the activity of the pieces. They will learn to identify pawn islands, doubled pawns, isolated pawns, and "hanging pawns" (two pawns abreast with no diagonally protecting pawns), as well as how the major and minor pieces are affected by changes in the pawn structure.

This research will lead the class toward some of the major rudiments of Nimzovichian theory; blockade, outposts, and weak-color complexes are major concepts in modern chess theory, and the sooner they are mastered the more thoroughly they will be understood. The class will incorporate its study of the above major concepts with the problem of the good and bad bishop or knight, which, of course, leads directly back to the study of the relationship between the activity of the pieces and given pawn structures.

MATERIALS AND RESOURCES IN ORDER OF THEIR USE IN THE COURSE:

Keen receptive minds.

Clearly seen, large tournament-pattern chess sets with approximately 3 1/2 inch kings and appropriate boards.

Tournament boards usually have green squares, because this color is less likely to glare than black.

Tarrasch's Best Games of Chess. Ed. Fred Reinfeld. Dover, 1960.

Chess clocks.

1001 Sacrifices and Combinations. Reinfeld, Fred. Bell, 1955.

The Art of Sacrifice. Spielmann, Rudolf. McKay, No Date.

SUGGESTED EVALUATION:

1. Class championship tournament.
2. Review of the individual's results in the school chess league and the state junior high school championship.
3. Review of the student's results at the local chess club.
4. Analysis of a sample of the student's games.

ENRICHMENT IDEAS AND PROJECTS:

1. For this the teacher should see the narrative in the text.
2. Membership in the United States Chess Federation and the state chess association. Play in local rated tournaments and the National Junior High School Championship are demanding but valid enrichment projects.

ADVANCED CHESS

(18 WEEKS, 2 DAYS PER WEEK)

OBJECTIVES:

1. The student will review the basic strategic concepts, principles, and notation systems.
2. The student will be able to explain correctly the meaning of: classical chess, hyper-modern chess, centralization, fianchetto, isolated pawns, hanging pawns, doubled pawns, over-protection, and alternation.
3. The student will be able to contrast classical and hyper-modern chess.
4. The student will understand and use Nimzovichian principles.
5. The student will play and win in local clubs and tournaments.
6. The student will learn to use the many chess journals and books at his disposal.
7. The student will learn to appreciate the accomplishments of the great chess masters.
8. The student will learn to appreciate the accomplishments of the mighty Soviet School of Chess.

HIGHLIGHT OUTLINE

- I. Principles of Chess
 - A. Opening
 - B. Middle Game
 - C. End Game
- II. Speed Chess
 - A. Five-Minute Games
 - B. Thirty-Thirty Recorded Games
- III. Nimzovich's System of Chess
 - A. Centralization
 - B. Blockade
 - C. Over-Protection
 - D. Alternation
- IV. Soviet School of Chess and Its Interpretation of:
 - A. Time
 - B. Space
 - C. Position
 - D. Force

WEEK 1:

The students will review the basic principles of chess. These are development (bringing out the pieces quickly and placing them on the squares on which they will be most active), king safety (placing the king in a position in which it will be secure from attack), and combinative play (initiating a sequence of moves which forces the opponent's replies and causes his position to deteriorate).

WEEK 2:

The students will begin to play practice games in which they will be encouraged to use the principles which they learned in the two previous courses. The instructor should see improving opening, middle, and end game play in the students' games, some of which will be played with clocks and fast time limits. Also, the instructor will teach chess notation to those students who did not learn it in the previous courses.

WEEK 3:

The students who did not play with clocks in the previous courses will now be encouraged to play speed chess. Timed games effectively help to develop the discipline the students will need to play well. In "Lightning Chess," an article written for the North Carolina chess publication, the Carolina Gambit (July, 1976), Bernard Schmidt explained the benefits of playing speed chess, games played with a time limit of seven or five minutes for each player:

Lightning chess builds chess courage. The quick-timed pace eliminates time for incapacitating fear and teaches the player

to live with enormous pressure. This pressure forces the player into a state of perpetual awareness of basic tactical problems. The player then makes great progress in guarding against simple and deadly blunders. The rapid pace allows openings to be tested to perfection. It also forces a refinement in end-game technique. The player must win certain endings in one or two minutes which he previously could not cope with in hours. The ambitious player must steadily feed diligent study into the fierce oven that is the speed chess exercise, or the refinement process will be greatly retarded. Many, many games lead to much practice."

The rapid games will give the students confidence in handling the clock, so that when they come to the tournament table they will feel comfortable playing under the constraint of the normal tournament time limit, which is usually forty moves in ninety minutes or two hours for each player.

WEEK 4:

In this fourth week of the course, the instructor will introduce the students to the intellectual, aesthetic, and sporting obligations of the chess player. Character is built through intelligent obligation, and the continuing demand to find the best move in the face of fierce enemy opposition which chess places on each student must force him to levels of achievement of which he never considered himself capable. With achievement comes pride and reinforcement, and so the student will reach for new heights of excellence. The instructor will explain that the student must bear the

inevitable losses with dignity. There will always be losses, but no one need be defeated; only the failure to persevere, to try again, is irrevocable defeat.

WEEK 5:

In this fifth week of training, the students will be introduced to the need for research for the progressive chess player. The instructor will point out that research can be enjoyable and stimulating; the students must find out if they want to study manuals on the opening, middle, or end game, or if they prefer whole master games from game collections or tournament books. Students usually are most stimulated by game collections, because these are more lively than the rather stiffly written, albeit instructive manuals. Thus the latter are often used as reference books and are convenient for tracking down a question which arises from practical play or the study of master games. In this fifth week, the student should begin to realize that the confluence of practice and research in his game will help him to effectively compete in the county junior chess league.

WEEK 6:

In the sixth week of the course, the instructor will show the students the difference between the classical and hyper-modern methods of developing the pieces. The classical method features immediate occupation of the center by pawns (usually two), and straightforward placement of the pieces on active squares. The hyper-modern method makes frequent use of the fianchetto, in which the king or queen knight's pawn is normally pushed one square and the bishop is placed on the "long" diagonal from which it

controls important central squares from a distance. This latter method stresses observation rather than occupation of the center. The class will study games of the leader of the classical school, Tarrasch, as well as the games of the apostle of the hyper-modern strategy, Reti.

WEEK 7:

In this seventh week of the course, the instructor will discuss some typical classical and hyper-modern openings. The instructor will explain the similarity between the classical openings for white, such as the Queen's Gambit Declined and the French Defense. In any classical opening the proponent occupies the center immediately with pawns and, at times, pieces. The instructor will go on to show that in the hyper-modern English and Reti openings for white or the Sicilian or Alekhine's Defenses for black, one player allows his opponent to build a central pawn structure, which that player later places under attack.

WEEK 8:

The class will learn why isolated, hanging, and doubled pawns are weak. They will study piece activity, outposts, and how certain pawn structures favor bishops, while others favor knights. The instructor will relate all of these positional aspects of the game to the appropriate classical or hyper-modern opening. At this point in the course, the instructor will encourage the students to join the United States Chess Federation, which will entitle them to receive Chess Life, the official United States chess journal, and to play in rated tournaments from which they will automatically receive United States Chess Federation ratings.

WEEK 9:

In the ninth week of the course, the class will study the contributions and principles of the father of modern chess strategy, Aron Nimzovich. The discussion will include Nimzovich's emphasis on control of the center, maintenance of a pawn chain, and dominance of the open files and the seventh rank. In the two well-known expositions of his ideas, The Praxis of My System and My System, Nimzovich presented the chess world with a connected series of insights which were, in fact, a logical "system" for winning a game of chess. My System is often cited by chess masters as the best chess book ever written, and aspiring chess players must understand and use Nimzovich's ideas.

WEEK 10:

The students will continue to study the theories of Nimzovich. When the instructor introduces the students to the concept of blockade, they will learn how and why they must prevent the advance of enemy pawns. The students will see that Nimzovich popularized concepts which they learned in previous weeks, such as centralization, in which they gain "proper control of the central squares," so that they can use these squares to post pieces to attack the enemy queen or king side while the enemy is denied active placement for his pieces.

WEEK 11:

In this eleventh week of the course, the students will consolidate their hold on Nimzovichian theory. The class will discuss over-protection, by which the chess player maintains a strong grip on a central square through

which he can maneuver several of his pieces, the isolated queen pawn, with which he normally has a strong protector of an outpost and a weakness or target in the end game, and alternation, by which the chess player builds a position in which he can bring his pieces from one side of the board to another before the opponent can regroup for defense in the threatened area. The concepts of Nimzovich are essential to the student in his quest to comprehend modern master play.

WEEK 12:

At this point in the course, the intensive study of master games will ensure that almost all the students have mastered reading, as well as writing, chess notation. They will be using their newly-learned strategic concepts in their games and will begin to show the rapid increase in playing strength typical of well-trained, young chess players. Scientific, methodical training will, by now, be helping the students to become formidable opponents in the city junior chess league, at the city chess club, and in local, rated tournaments.

WEEK 13:

In the thirteenth week of the course, the instructor will introduce the students to the literary resources which they will use to broaden their class knowledge. The United States Chess Federation mails Chess Life to all members, so that they may study master games fresh from the international chess arena. Below is a list of standard paperback books which are easily accessible to the interested student:

A. Dover Publishing Company--

1. Reshevsky's Best Games of Chess by Reshevsky
2. Botvinnik--One Hundred Selected Games by Botvinnik
3. Marshall's Best Games of Chess by Marshall
4. Chess Praxis by Nimzovich
5. Rubinstein's Chess Masterpieces by Hans Kmoch
6. Keres' Best Games of Chess 1931-1948 by Reinfeld
7. Tarrasch's Best Games of Chess by Reinfeld
8. The Soviet School of Chess by Kotov and Yudovich
9. Nottingham Chess Tournament (1936) by Alekhine
10. Dynamic Chess by Coles
11. New York Tournament (1924) by Alekhine

B. Tartan Publishing Company--

1. Pawn Power in Chess by Hans Kmoch
2. My Best Games of Chess 1908-1923 by Alekhine
3. My Best Games of Chess 1924-1937 by Alekhine

Although Pawn Power in Chess is a valuable source, many students will not be ready to deal with its profusion of jargon and complicated passages. For new, developing players the most enjoyable book is the collection of whole, annotated master games. These show the reader the master's stylistic strengths and take him through the opening, middle, and end of each game; the annotations help the student to understand the reason for each move and the plan of which it is a part.

WEEK 14:

The instructor will introduce the class to some of the famous masters in chess history, including the Americans Marshall, Reshevsky, and Fischer.

My Sixty Memorable Games, by Bobby Fischer, is a well-annotated record of the brilliant games of the ex-world champion. Frank Marshall was a brilliant tactician who produced a masterpiece (Lewitsky-Marshall, Breslau, 1912) which stimulated the spectators into showering the board with gold coins. Sammy Reshevsky was a true child prodigy who was world famous by the age of eight. His games are filled with positional sagacity and deep combinations.

WEEK 15:

The students will play out recorded games in the works of the masters using the Ken Smith method, in which they skip any annotations which interfere with their grasp of the main strategic schemes and move through the games at a lively pace. This method helps to keep study invigorating and interesting. The students will be sure to study the Polish master Akiba Rubinstein's games, which are filled with deep, brilliant end game plans. Rubinstein-Salwe (Lodz 1908) is a fine example of the blockading theme, later to be popularized by Nimzovich.

WEEK 16:

In this sixteenth week of the course, the instructor will introduce the students to the contribution of the mighty Soviet school of chess. From 1948, when Mikhail Botvinnik won the World Challenger's Tournament, until the present reign of Russia's Anatoly Karpov, only the American Bobby

Fischer has been able to interrupt the Soviet domination of the world chess championship. After Botvinnik's triumph Smyslov, Tal, Petrosian, and Spassky won the title; in 1972 Fischer defeated Spassky only to lose his title by default to Karpov who has held it ever since. The Soviet School of Chess, by Kotov and Yudovich, is a useful tool for the study of the Soviet chess accomplishment.

WEEK 17:

The idea which permeates the Soviet hegemony is dynamic play. The instructor will show that Russian masters place great value on active positions with excellent piece mobility. Whereas the older, classical masters were content to take away the advantage of white's first move, or equalize, when they played the black pieces, the Soviets attempt to seize the initiative in the opening phases of the game and quickly begin playing to win. Thus, Soviet masters have brought forward the theory of a host of aggressive defenses: the Sicilian, French, King's Indian, and Benoni Defenses are some of the most popular.

WEEK 18:

The students will see that Soviet principles are to chess what Freudian ideas are to psychology; both must be thoroughly appreciated if the student is to grasp the given discipline. Discarding dogma to find the best move in a position, scientific preparation of openings, rehabilitation of discarded openings, and a generally severe critical attitude in the study of one's own games are all contributions of the Soviet school of chess.

While the students absorb the Soviet concepts, their own expertise will correspondingly improve, and their chess horizons will become broader until the day when they will be ready to forge their own ideas into an American school of chess.

MATERIALS AND RESOURCES IN ORDER OF THEIR USE IN THE COURSE:

Keen receptive minds.

Clearly seen, large tournament-pattern chess sets with approximately

3 1/2 inch kings and appropriate boards.

Tournament boards normally have green squares, because this color is less likely to glare than black.

Chess clocks.

Tarrasch's Best Games of Chess. Ed. Fred Reinfeld. Dover, 1960.

Reti's Best Games of Chess. Ed. Harry Golombek. Bell, 1954.

Sample Chess Life.

Nimzovich, Aron. The Praxis of My System. Dover, 1962.

Nimzovich, Aron. My System. McKay, 1930.

Fischer, Bobby. My Sixty Memorable Games. Simon and Schuster, 1969.

Marshall, Frank. Marshall's Best Games of Chess. Dover, 1960.

Reshevsky, Sammy. Reshevsky's Best Games of Chess. Dover, 1960.

Rubinstein's Chess Masterpieces. Ed. Hans Kmoch. Dover, 1960.

Kotov, A. and Yudovich, M. The Soviet School of Chess. Dover, 1961.

SUGGESTED EVALUATION:

1. Class championship tournament.
2. Review of the individual's results in the school chess league and the state junior high school championship.
3. Review of the student's results at the local chess club.
4. Analysis of a sample of the student's games.

ENRICHMENT IDEAS AND PROJECTS:

1. Practice at the city chess club.
2. Play in the local junior chess league.
3. Play in rated tournaments.
4. A study of Chess Life, the official organ of the United States Chess Federation.
5. Study of Fine's Endgame Rules from Page 573 of Basic Chess Endings. McKay, 1941. For this the teacher should see the narrative in the text.
6. Membership in the United States Chess Federation and the state chess association, as well as play in local rated tournaments and the National Junior High School Championship, are demanding but valid enrichment projects.